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THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The Journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships-in-bottles.

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Cover Photo - Whaler VIOLA by George Pinter. See article on pages 9 through 12.

### *The Bottle Shipwright*

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With this issue, the editorship in Newburyport comes to an end. It will be capably resumed by the well known and respected SIB builder, Raymond Henschkeker. Future editorial matters and questions should now be directed to him.

Sigmund Handwerker  
5075 Freeport Dr.  
Springhill, Florida 33526

It gives me a great deal of pleasure to announce that Ray Handwerker, of Spring Hill, Florida, will become the new Editor of THE BOTTLE SHIPWRECK replacing Alex Bellinger. Ray responded to Alex's letter of last June and we look forward to working with him as we did with Alex. Alex and Ray will begin the transition shortly and as Ray gathers his own staff we expect it to be smooth. Our wishes for great success to Ray and our thanks again to Alex for a job well done.

The St. Michaels Conference plans are off and running. Bill Winterwell is doing a bang up job of making arrangements and there could not be a more beautiful atmosphere in which to get together. For you Chesapeake Bay boat buffs there is a skipjack and a bugeye schooner that belong to the Museum and for you bottlers of ships and/or collectors there is an array of some of the greatest bottled ships in the world on display in the Museum having been sent by seafarers for an all summer long exhibit. And for you bottlers there will be the first ever SIRAA competition. And last but by far not least is the list of great bottle ship talents who will be our featured speakers. The event promises to be a great one so make your plans to attend this great event. We will be looking for you in October at St. Michaels.

Jack

PLEASE NOTE -  
THIS IS THE SECOND ISSUE FOR '89, AND ALL ISSUES AND HOW THEY  
THANK YOU!!

DEPARTED FRIENDS

notices by Frank Skurka, Setauket, N. Y.

PETER DOMBOO, 62, of Levittown, Long Island, New York, died on March 17th. He had been an active volunteer for the Cold Spring Harbor Whaling Museum, where he will be greatly missed. He built a diorama for the museum showing how the community looked in 1850. "He was one of the best people we had", said Ann Gill, executive director for the museum. He had been associated with the museum since the 1960's but became more active after his retirement.

Peter was born in the Bronx and lived in Jackson Heights, Queens, before settling in Levittown 35 years ago. He worked for American Airlines as a technician repairing radar and radio equipment. He took an early retirement in 1980 after developing heart problems.

Though not a regular member of the Long Island Chapter of the Ships in Bottles Association of America, Peter would stop in for meetings and always had a laugh and a smile. He was particularly good with children and had a particular love for the handicapped children who visited the museum. He taught them how to put simple ships into small bottles and built a platform around a ship's wheel at the museum so they could turn the wheel and feel like a ship's captain.

Peter is survived by his wife Mary, son Anthony, daughter Paula, Margaret and Veronice, brother Robert and seven grandchildren. He is buried at Holy Road Cemetery, Westbury, Long Island.

GEORGE DANESEY, 70, of Island Park, Long Island, New York, died of cancer on August 8th. He was a plank owner and an active member of the Long Island Chapter of the Ships in Bottles Association of America and the Long Island Ship Model Society. He was a superb ship in bottle builder and ship modeler, especially of miniatures.

He was a merchant seaman from September 1938 until February 1942, when his ship, the S.S. LIONE, was torpedoed. He was rescued and returned home. He entered the U.S. Army, and served until November 1945. In civilian life, he became a master locksmith and was well known in the area as a technical specialist.

Active in both modeling associations, George participated in many displays, shows and exhibits. At the Long Island Military Miniature Society's Exhibition '85, he won the award for the "Ship in Bottle, Sailing Ship Only" category with his model of the English armed schooner JACKDAW of 1832, in an upright configuration inside a round 500 ml Erlenmeyer flask. The hull of this model was planked over a block and the bottle was topped off with a miniature of the vessel in a small light bulb in the bottle neck. This was one of his trademarks, and the high level of craftsmanship was typical of his work. He also restored antique ships in bottles for the Seaman's Bank for Savings of New York. He was actively modeling up to the time of his death.

George was well liked and will be missed by his friends in the ship model world. He leaves his wife Florence, son Bill and daughters Debbie, Linda and Laura. Interment was at Calverton National Cemetery, Long Island.

"Home is the sailor, home from the sea...."

Robert Louis Stevenson

## SAB MEETING IN GERMANY

by Hans Fehnlein  
and Gerhard Hertling



Friends meet like minded people

The meeting was the inauguration of a ship in bottle exhibition held in a local bank. The exhibit consisted of 50 fine ships in bottles from the collection of Hans Fehnlein. Detailed reports were given to the press and the radio. The art works were on display for two weeks and many people visited the exhibit.

After a banquet, meeting participants visited Hans Fehnlein's collection, viewing about 200 models from all over the world. The evening was the high point of the meeting. Otto Palssen showed slides of his techniques and works. The collector Berlin Open showed slides by Johnny Belmont. Nearly every participant had brought photographs and -  
one or two models.

It was already late when we parted, to meet again the following evening for a visit to the open air museum.

On Sunday the participants departed, but not before determining the place for the next meeting. This year's meeting had been arranged by Hans Fehnlein, and will be considered a general meeting. In 1990, the ship builders will meet in Bremenhaven and in 1991, they plan to meet in Munich.



The Frigate DEERLEN by Otto Palssen,  
from the collection of Hans Fehnlein. - 3

A TREASURED SHIP IN BOTTLE DONATION  
excerpted from the Monterey Herald, Monterey, CA

Have you ever wondered what may become of your models down the years? In answer to Bill Westervelt's query for old stories about ships in bottles, a story surfaced in which one of our long standing members, Howard Allred, found out.



Howard Allred  
After the retreat of the Japanese

At the outbreak of the United States' part in the Second World War, 19 year old Gertrude Campbell was working as secretary for the British Supreme Court in Shanghai. Though born in China, she was one of the 1500 British, American and Dutch citizens who were considered "enemy aliens" by the Japanese, and were interned for the next four years. After a period of house arrest, all were moved to the Chapei "Civil Assembly Center", two bombed out university buildings. In July, 1942, those living there called it Chapei Concentration Camp.

It was this summer she married Tom Condon, an American who had been in the import-export business, and was working as a volunteer policeman in the international settlement. Life in the camp was not the brutal ordeal endured by many, but it was a harsh, spare, crowded existence. Everyone worked in the camp. Her job was one the weekly camp newspaper and her husband's was in the kitchen. They shared one room with six other couples.

At first food supplies were adequate, but after six months repatriation ships left and from then on supplies got progressively worse. The lack of medicine had a rising toll on the health of those interned. By the time they were liberated, 90 percent of the camp had malaria. Though pregnant, Gertrude Condon was down to 97 pounds and suffering from beri-beri. Her husband was sick with an intestinal fungus.

The internees made the best they could of the situation. They played sports, put on their own entertainment and even made each other presents. For their second wedding anniversary, the Condons were presented with a beautiful ship in a bottle, made by one of their fellow inmates, Howard Allred. It was model of the schooner LOUISE, a ship Howard Allred had worked on, scored next to the Akutan Pass pier.

Gertrude Condon remembers Howard Allred, a merchant seaman, as "a large man with huge worn hands", who was ill. She was amazed he was able to do such precise work, considering his illness and the lack of medicine to treat it. He had to scavenge the materials, including the paint and the bottle, which was either traded for food or stolen from the camp dispensary.

After the retreat of the Japanese and arrival of the Allies, the

Condons took the first freighter they could out of Shanghai in January 1946. They came to the United States where they lived in New York, New Hampshire, Texas and eventually settled in Monterey. The model of the LOUISE came with them, and in March, 1966, Gertrude Condon donated it to the Allen Knight Maritime Museum there.

"All my children and grandchildren wanted it, so if seemed to be the only fair way to be sure all would be able to share it."



Col. Richard U. McFarland, curator of the museum, said that aside from the fine craftsmanship evidenced in the model, the museum had seldom received a donated item "with such a fascinating, complete story to go with it".

Howard Allred was on the S.S. PRESIDENT HARRISON, which was wrecked on Dec. 8, 1941, and this resulted in his internment in Shanghai. He now lives in Sacramento, California.

#### QUESTIONNAIRE SUMMARY, PART III by Alex Bellinger

In a hundred years, if someone comes across a ship in a bottle which had been made right around now, it would probably have a hull of pine, with dark houses of the same wood, possibly a railing of wire and a bit of trim of wood or perhaps paper. There's a good chance it would be painted with some hobby enamel or acrylics. The masts and spars would probably be made of toothpicks, it would have paper sails and be rigged with cotton thread. That's the combination of the most popular choices for materials, but as you will see from the following, there is a huge variety of other preferences.

Hull - I think every species of wood known to man has been proposed now as a suitable selection for ship in bottle construction. There are roughly two groups those favoring a fine quality exotic or

hardwood, and those who feel loyal to bumble types. In the first group the more popular choices included Walnut, Cherry, Mahogany, Birch, Beech, and even Oak (!). Russell Rowley, Paul Fisher, Bob Campbell, William Wheeler are all fond of Teak. George Perry Hopkins, along with others, is emphatic over Holly as a choice. Dan Pearson is also fond of Holly, and Apple, and with Alan Rogerson, Pear. Other more exotic choices are Cypress (Hideo Fukube), Aleškan Cedar (Jeffry Stinson), "Abaco" wood (Frank Behrend), Kauri wood (P.J. Dolphin), Myrtle (William D. Neal) Poplar and Willow (Tom Matterfia). Marcel Raynor listed Sycamore, Lime and "Parana" Pine, and Allan Campbell mentioned Plum and Manzanita along with other previously listed hard woods. Howard Allred wasn't specific, but chooses a hardwood that allows him to carve the hull and bowsprit out of a single piece. Robert Larson's "unusual wood, if possible" covers some of the spirit of those choosing exotics.

The spirit of the opposite camp, preferring softwoods and more common types, is summed up by George Pinter's, "Nothing exotic about me". Along with the largest group, he lists Pine. Redwood and Balsa are also popular. About the latter, Parker Loney writes, "Easy to work, it's not going anywhere after it's in the bottle". Vidal Lund was not specific, but writes, "Any suitable wood, not too hard, not too crisp". Sources of these woods can be humble - Charles Head gets his from broom and sap handles. "I tend to scrounge". Brian Conay has a similar source, but is very specific: "Very fine grain whitewood found in Western Australian broom handles".

You might suppose all the choices for hull material would at least be wood, and therefore have that in common, but not even this is true. Max Heseyao used a tin alloy, cast in a silicon mold, for a series of models he made a few years ago.

Deck Houses Many of the choices for the hull carry into the choices for the deck houses. "Garage from the hull", was a common answer, as well as, "at hand", "various", and "mian". Pine is still the most popular, but loses some of its lead over basswood, which is the next most popular choice. A few like bass because of the way it takes paint. A few woods, like Spruce (Blake Salmon), Maple, Bamboo ("from old fishing rods" - Russell Aville) and Boxwood (Marcel Raynor, P.J. Dolphin), are first mentioned here. Manufactured wood products are also first mentioned. Popsicle sticks and tongue depressors are common choices, and veneer and plywood (Hideo Fukube) are listed. Non wood products also appear. Ray Handwerker mentions plastic sheet, and a few members included heavy paper, cardboard and Bristol board among their choices.

Railings & Trim - This is where we empty out the tool box, dig around in the closets, raid the sewing kits and even the medicine cabinets. Wire is the most popular material, usually of copper, but brass, silver, orthodontic, stainless, fum, electrical, piano, very light, uncoated stranded, insulation, and gauges # 26, 32 and 34 are all given as descriptions of the kind of wire that works. Screens are also popular for railings, but these are not always wire; Fred Hennick mentions plastic window screen. Pine, with and without bands, are listed a few times.

The next largest "group" of preferences for this work is "fiber". "Thread" was second to "wire" as an answer, and a few more specific ideas were listed; "ladies hair sleeping net" (C. L. Bradley)

"cotton crochet" (Hideo Fukube) and "milk" are examples. "Synthetic" fibers are tried. William Neiser uses bristles from paint brushes and Melvyn Segal uses nylon.

Woods are still listed, and though mentioned more rarely, hardwoods are preferred to represent the bright work of the actual ship. Otherwise, the same "scraps from the hull" idea applies. James Potter and Ralph Preston note how well bamboo can be used to represent fine woodwork detail. An intriguing idea is Ted Sunfield's use of pipe needles (for railings? stanchions?). Wood products also appear. Richard Parton and Melvyn Segal list "U.S. gauge lumber" and Tom Matterfie writes 1/64" aircraft plywood makes good bulwarks.

Lee Roy Pyle favors card material and other members list some form of heavy paper or card stock. After this comes the really miscellaneous choices: wood beads, sequins, ribbon, (Howard Chapman), heavy plastic from new shirt collars, (Parker Lemmy), aluminum, steel, staples, and lead foil (from empty paint tubes) are some of the array of materials favored. Both Bob Campbell and Paul Fisher use Chart-Fac tape to represent painted trim and waterliners. Others are less specific. "Depend" and "Flexible" are typical remarks.

One last specific has me baffled: Allan Campbell's "acoro gas weld filler rod". Okay, Allco, what is it, and how do you use it?

**Paint** - The most popular choice is the vaguest. Counting answers like "hobby paints", "acid enamels" and even, "paints that comes in the little bottles" together forms the largest group. Three brands are mentioned: Bushrol, Testors and Floquil. The first is the most preferred, especially by overseas members. The next two are tied.

Acrylics is the next the most popular choice. "Easy to cover mistakes" writes Robin Harris Freedman in praise of these paints. Russell Aville uses them mixed with "Speedball Gloss Medium".

John Franks, Paul Bertelsen, Bob Larsen, Gary Alves, Richard Thomas and Robert Emory list oil paints, though not all of these members use them exclusively. C.L. Bradley mentioned textile paints and Harry Popell, watercolors.

Oil stains are used for "natural" or "bright work", and a few members listed varnish here, but none listed shellac. For William Noel and a few others, permanent magic markers are beginning to replace the messier stains.

Members expressed more dissatisfaction with the material they had been using in this category than anywhere else. "Still experimenting" and "trying anything" are a couple of typical remarks.

**Sticks & Stems** - Where would we be without toothpicks? They are by far the most popular source of mast material. The second most popular wood "product" is the cotton tipped "swabs" or "applicators". "Dowels" are a frequent choice, listed in a variety of diameters (and a variety of spellings). Other wood products are mentioned. Thomas Burke lists cocktail sticks and wooden skewers, Howard Chapman carves masts down from popsicle sticks and a few members use match sticks.

But if not depending on toothpicks, most members preferred a specific wood, and Bamboo is the most popular. Birch is next, but some of these votes may refer to toothpicks, which are usually Birch. One member, Bob Gabel, feels strongly about it, writing in "no more Bamboo" after his choice. Softwoods are not common here. Fir and Pine are mentioned, and Steve Nanning and Chuck Weigard, among

others, like Basswood, but all other choices are hardwoods. Jim Hilliard chooses Cherry or Walnut, Don Pearson, Apple or Holly, and Chris Fowler, Maple. Howell Thomas starts with Mahogany strips and James Marsh, Frank Behrens and Harry Popall like Birch. Boxwood had a few fans, and Marcel Raynor uses it for spars when his ship is at anchor, without sails. When the sails are set, he uses broom bristles for the spars. As is well known, the late Paul Hass used bristles and similar materials extensively for all mast and spars.

Not all builders limit themselves to a single choice. Paul Fisher uses cotton tipped swabs for masts, booms and gaffs and bamboo for the spars.

**Sails** - Though paper is by far the most popular choice, there is a huge variety to choose from. "Bond", "100% rag", "parchment" and "typing" are common descriptions. "Onion skin", "cigarette" and "tracing" are also represented by a few members. Other descriptions are "oil resistant" (Elle Baker), "thin white wrapping" (James Marsh), "drawing" (Thomas Burke), "with linen texture" (George Perry Hoskin), "Japan" (Paul Bertleman), "oyster shell or off white" (Paul Fisher) "rice" (Tom Matteson, Don Pearson), "older type of typewriter oilskin paper" (Fred Wozniak), "linen writing" (David Anderson), "calligraphy" (Bob Cappell), and "stiff white" (Patrick Grennan). One of the most unique is "from shoe boxes or new shirts" (Jim Beckman).

A few specific paper products were mentioned by breed: Kryton Parchment Bond - cream white (Alan Rogerson), Chasegray linen finish stationery paper, Dutch orange color (Ted Scalfi), Topic brand tobacco paper (Jack Marino). Tissue is popular with a few: Marium H. J. Houchangnia, Don Pearson and Max Hayen.

After the choice of paper is the question of coloring it. Watercolors and watercolor washes are mentioned, but the old time trick of dying with coffee or tea is still with us for a number of builders. This ought to make restorers happy, because while the tannic acid in these beverages do a nice job at softening and aging the tones of bright white paper, it always remains active and will certainly destroy rigging, sooner or later.

There are also quite a few builders who prefer cloth or a woven material. Robin Freedman writes, "I can never iron out the wrinkles in paper". Though fewer than the selections of paper, the kinds of cloth are just as varied. Linen, silk, gauze, even fine celico (Geoff Smith) are mentioned, but most are not this specific. Fine woven cloth (Edgar Fisher), broadcloth (Vergil Berlin), thin cloth (Anthony Bower), modal type sail cloth (Ray Handworker), and light cotton cloth (Howard Allred) are typical answers. In a few cases, specific cloth or woven products are mentioned, such as silk lining (Hans de Haan), model airplane silk (Peter Loney), old cotton handkerchiefs (C.L. Bradley), edge of an old sheet (Bill Westervelt), child's handkerchief (Harry Popall) and shirts (P.J. Dolphin). Synthetics are also used: dacron (William Crokin) and tightly woven tinted polyester (Don Rutherford).

As well as using cloth, C. L. Bradley uses wood as a sail material. Bill Lucas may have the simplest answer: "Do not put them on - hide the rigging".

**Rigging-Line** - Judging from these questionnaires, "thread" is the most unanimously recognized material of this, or any other, category.

In most cases, it is cotton thread, but again, a number of modifiers are used: 100% cotton, heavy duty, household, cotton covered polyester, quilting, button, cotton crochet, beeswaxed, #50, sewing and carpet are all used to describe kind of the thread.

Next in popularity is silk. Tom Matterfis, Ted Scalfidi, Frank Skurka, Bruce Ward, and Jack Hinkley all favor the fly tying variety, and Bob Campbell lists a "size A". Allan Campbell's choices may include silk and are very specific: "Prefer cyclot thread for securing eyelets to fishing rods, but also use draper's thread for contrast." Another specific silk is George Ploter's, "tan & black silk balding corticilli, sizes A & D". Gavin Anderson likes a silk suture line, and Ray Handwerker describes his preference as "surgical".

Surprisingly, the real favorite of ship modelers - linen - is only mentioned by a few. Gerry Blash, Betty Hack, Ralph Preston, Larry Taylor, and Don Pearman list this fine material. Robin Harris Freedman and Geoff Smith list hair among their choices and Peter Aird likes an Italian twine. F.J. Dolphin lists a specific product, "Terelyne" and Vidor Land writes of a "very thin line, used in the textile industry".

Though Doug Stivison prefers "non synthetic" line, many choose them. Bill Luevne, Bill Mengelin, Melvyn Segal, Frank Skurka, and Fred Wozniak all list "nylon". Ted Scalfidi writes of a rayon embroidery thread. Chris Fowler lists monofilament and Barb Hanley, "hose" thread.

Most members appear satisfied with their chosen material, but one, Jason Potter, clearly is not. He was pleased with dental floss for its' strength but, "too hard to cut after finishing model. Will try something else next time."

Like the previous two parts of this summary of the questionnaires, this information is not intended to be conclusive as much as it is intended to share what must be the largest accumulation of the ideas and preferences of ship in bottle builders in the world. From this, I hope there may be a spark of inspiration which may someday come to your aid in a future project. If not, perhaps there is interest in knowing how your own preferences compare with those of your fellow ship in bottle builders.

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#### MODELING THE WHALER

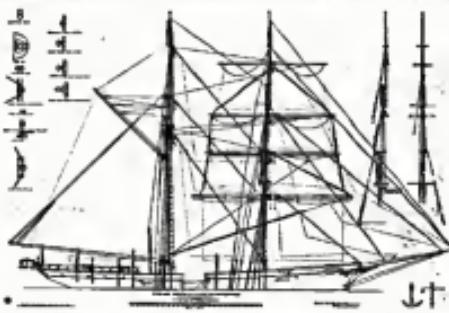
#### "VIOLA"

by George Pinter  
Halifax, Mass.

The whaler VIOLA was designed by William Irving of Kent Boothbay, Maine. The plans were approved in November, 1908, by John A. Cook, who was the first owner and captain. The ship was built in Essex, Massachusetts in 1910 and homeported in Portland, Maine.

At 190 tons, VIOLA was 125 feet long, with a 26 foot beam and a draft of 12.5 feet.

On the first voyage VIOLA returned with 2,150 barrels of oil and



VIOLA reduced from a plan by Walter E. Channing

150 pounds of ambergris worth \$30,000. John Cook determined on this voyage she was over-spared. After her return, her yards were shortened and sails altered accordingly.

On her third voyage, in 1916, "moving pictures" were taken of the complete sequence of whaling events, from the sighting of the whale, the capture, cutting in and trying out the blubber.

A spritely looking ship, VIOLA had a relatively short career. Her last voyage, under Captain Joseph Lewis, ended in disaster. Sailing on Sept. 15, 1917, she was lost at sea with no survivors.

Two books, both named *Whalership* and *Whaling*, have photos of VIOLA building and at sea. The first is by Albert Cook Church and published by Bonanza Books; the second is by George Francis Dow, and is published by Dover Books. Both are excellent references for students of whaling, and are well illustrated with photographs.

Those who know me are familiar with my particular interest in whalers. Part of this fascination lies in the peculiar gear designed for the grueling tasks involved in this arduous profession. Much of my initial interest in whaling was stirred by my former work as a professional scrimshawer.

The VIOLA appeals to me because of its' rig, as a bersephrodite brig, is unusual for whalers. Most were rigged as a ship, bark or schooner.

It was my intent to create a diorama showing the ship fitting for sea. Although no particular port is depicted, the scene is typical of many New England ports. Granite sea walls, wooden piers and granite or brick buildings were common sights along the 19th century New England seacoast. Many of these buildings still exist today, and the architecture is varied and fascinating in itself.

There are seventeen figures in the scene plus one painted figure, in a ~~wooden~~ window, of a man looking out at the work in progress. These figures are busy with the normal tasks of refitting a whaling ship. Two men are constructing the brickwork on the new tryworks. The boss rigger stands on the deck shouting orders to two riggers aloft. One painter is busy sprucing up the rails while two others, on a floating caulk on the port side, are painting the hull. A carpenter is rebuilding the davits on the portside as well. Other men are at work on the pier.



In addition to the working figures, a man is sitting at the bottom of the sea well fishing, while two boys watch from the safety at the top of the well.

The charred remains of an old building can be seen on the land adjacent to the sea well, and here we see a man sorting through the debris for scraps of useable lumber, which he is stacking nearby.

A railroad spur runs behind a fence at the "rear" of the bottle. Since the model was intended to be seen from all angles, all parts are finished on all sides. For example, the brick warehouse has completely detailed windows, etc., at the rear side as well as on the facade. It was necessary to make this building very thin because of space considerations in the bottle.

To facilitate viewing from all sides, the base is mounted on a "lazy Susan" pedestal. This way, all sides of the bottle can be safely examined without the necessity of picking or handling the bottle.

The model, as shown, is still incomplete. Because of the deadline for getting the model to Japan for the International Exhibit in Taku City, I had to stop work before all details planned for this model could be added. These other details include a horse drawn cart that will be in front of the warehouse, and the new whalers boats tied to the pier, awaiting installation on the ship.

As with most bottled scenes, peculiar problems presented challenges, but modeling the VIOLA refitting was an interesting project. Often a builder's satisfaction is modeling's greatest reward.

#### Yoyages of the VIOLA

First - June 30th, 1910, to May 27th, 1912.  
Second - October 9th, 1912, to September 7th, 1915  
Third - November 21st, 1915, to August 21st, 1916  
Fourth - September 27th, 1916, to August 12th, 1917  
Last - September 5th, 1917 - Last at sea.

#### TO SEAL OR NOT TO SEAL? by various contributors

Few technical ideas published on these pages have sparked as much interest as Gil Charbonneau's technique of pumping air out of the completed bottle to create a vacuum, as a means of helping preserve the model and other contents. This was only mentioned in passing as part of the summary of the U.S.S. Constitution Museum Conference two years ago, but it has come up in correspondence often ever since.

FINLEY TAYLOR's suggestion of an inexpensive means of creating a vacuum pump was the first of these to be published here (3-88). This led to further comment:

TOM MATTERFIS, Clearwater, FL, writes in with the following thoughts on evacuating the air from a bottle to reduce deterioration: "The simplest and most effective way is to wait for a cool dry day with low humidity to seal the bottle."

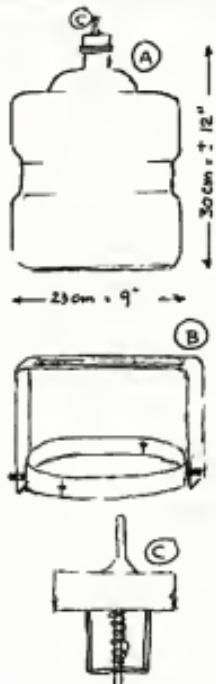
Now let me be ridiculous. The oleo landing gear shock struts on aircraft are filled with nitrogen because it is inert and will not cause rust. A cylinder of nitrogen costs about \$20 at a welding supply and would last a dozen lifetimes. However, you could visit a private airport and perhaps a friendly aircraft mechanic would give you a gentle squirt of nitrogen. Gets complicated, doesn't it? "The best way is still a dry cool day for sealing."

On the same subject, GEORGE FINTER, Halifax, MA, pointed out most aircraft tires are also filled with nitrogen, to be able to withstand the cold of the high altitudes. Many of the guys working on aircraft bases also had their car tires filled with nitrogen as well. Why not?

FRANK SKURKA, Senford, NY, sent articles from recent magazines.

which included one by Don Wagner on museum standards for ship models (SHIPS IN SCALE, March/April, pp. 16-17). In this article Mr. Wagner raises an interesting point: the greatest enemy to your model isn't sunlight and changes in temperature and humidity. Sealing a case so that air can't get in will encourage the model to self-destruct from all the different modern materials in it.

Even though this refers to full cased models, not ships in bottles, it raises the whole question of whether we should go to the extremes we do in sealing our bottles. Any thoughts?



**WHO KNOWS?**  
query by Bob de Jongste

I saw a very special bottle (A) at a flea market. The horizontal metal band was fixed around the waist of the bottle. A metal label on the handle read, "SHOULD BOTTLE BE CRACKED DO NOT BURN STOVE UNTIL A NEW BOTTLE IS OBTAINED". The bottom of the bottle is marked:

1 3 8 8 0  
S 2  
U G B

Has anybody any idea where this type of bottle came from? I assume it was used in either the UK or the USA. I called the president of a club that collects antique bottles, but he had never seen a similar one. I also spoke to an old man who delivered petrol to houses in the old days, but he could not enlighten me.

The bottle is closed with a metal screw cap (C). In the center there is a metal pipe which is held in place by a spring, as indicated in my drawing. I assume this is to regulate the flow of liquid from the bottle when it is held upside down.

If anyone knows this system I would like to learn more about it. Any word sent to this address would be appreciated.

Bob de Jongste  
Van Honnecourtstraat 13  
2382 RA THE HAGUE  
Netherlands

FROM THE MEMBERS

JACK HINKLEY, our venerable Kai-Chu, is a member of a local Lion's Club chapter that has started honoring a Student of the Month from the local high school for academic excellence. The members take turns sponsoring the Student of the Month, who is invited to a Lion's Club meeting, with their parents, for a luncheon, when they are awarded a certificate in recognition of their achievement. Jack volunteered to be the first sponsor last October, and became the sponsor of a delightful young lady named Stephanie who was the Homecoming Queen, captured top honors in her class and was active in many other extra curriculum events. Since sponsoring her last fall,



Jack and Bodie have become good friends with Stephanie and her family, taking part in her birthday last January and graduation party in June. As a graduation gift, Jack built the diorama pictured here, in a 40 watt electrical appliance bulb. The lights of the lighthouse and cottages light up by pressing a switch on the base. It is one of two models he made, so in making the second he could correct mistakes made in the first.

DON HUBBARD should be just about finished with his annual exile from his Coronado home, which he rents each summer, and writes of struggling to find important little items tossed into boxes or film during the move. He also moved two half finished models, only breaking one boom in the process, so he considers the move a success. He emphatically writes THESE will not be making the return move "without glass around them." In July Don had a visit from GEORGE PINTER, vacationing in California with his wife Caroline.

BOB CAMPBELL, Peterborough, N.H., writes, "For the past eleven months I have paid the price for giving full time to SIE for two years...my list of things to do became so long that I was uncomfortable even walking into my shop." So he quit. He repaired a rotting front door, wrote an estate plan and finished a complete genealogy that had been "hanging" for five years. Now he declares himself ready to go back to the bench and hopes the coming conference will "prove motivating in that direction."

Bob is also among a growing number of members who plan to participate in the coming Coast Guard Exhibition and Competition next year. Others on this list are Jack Hinkley, Ray Handwerker, Charles Reed and George Pinter.

HARRY MORGAN, 4729 Sunnyside Dr., Lawton OK 73501, is a retired U.S. Army chaplain. While stationed in Germany he purchased an antique, sailor made model, which he believed to be 70 or 80 years old. It is a four masted bark beside a Dutch town with a sign that reads "Nach Hamburg". She carries a German flag and her name - HEDERIKETTA can be read. Harry feels sure this was actual ship. If anyone knows of such a four masted bark, he would be grateful to hear any information about her.

BILL JOHNSTON, Langhorne, PA, won a third place ribbon in the



recent Mid Atlantic Woodcarving Show and Competition with his model of the clipper COLUMBIA GLORY, in a gallon jug. He reports there were several other fine ship models (not bottled) at the show as well, but next year, ship models will not be eligible for competition. It was judged they are technically not wood carving. More recently, at a Middletown Grange Fair, he won first not only

for a BIB, but also for a welcome plaque, a preening mallard and a wood duck pin. A carved Irish settler took a second place. Bill must take the wood chips out by the bushel basket.

JEFF SIMMORS, Tucum, Washington was winner of the first place for the Ship in Bottle division of the Columbia River Maritime Museum's May ship model competition. His winning model was of the



#### COLUMBIA RIVER MARITIME MUSEUM

Baron ARCHIBALD BRONKELL, JAMES M. BECK, Marysville, Washington, won second place with a bottled model of the schooner SOPHIA BETHKELAND. JIM TATE & GRAHAM, Portland, Oregon, took third place with a model of Columbia's SANTA MARTA. The annual model competition is one of the Museum's many events during Astoria, Oregon's annual maritime week, a celebration of the area's maritime heritage, centered on National Maritime Day, May 22nd. This is the 16th year the Museum has held the annual contest.

FRED BISHOPF was invited by the San Francisco Craft and Folk Art Museum, Fort Mason Center, to participate in a "Makers-Artists and Artisans Exhibit" during the month of July and August. In addition to exhibits on display, Fred demonstrated all the steps involved in bottling ships, from carving the initial block of wood, to insertion

### A steady hand—



Fred Bishopf photo from his bottle o' ship that will end up inside a bottle.

in the bottle. The museum Publicity Director did a fine job of making his efforts known, including two newspaper articles and an interview on television.



Steve Sabatini  
The Sabatini  
Collection

STEVE SABATINI was the subject of a very nice article in the Bakersfield Californian (circulation 200,000). Steve was kind enough to have the writer get in touch with BOTTLE SHIPWRIGHT Associate Writer, Ben Hubbard, and as a result the Association received a nice bit of free promotion as well. Below are two examples of Steve's work.



PAUL STAUNTON, Sheet Harbor, Nova Scotia, also recently received some publicity. He was written up, along with another Nova Scotia SIB builder, in the June issue of *Atlantic Insight*, a monthly magazine published in Halifax. The other builder Doug Robinson, who is not a SIBAA member, maintains, "You can't teach anyone how to do it...I was gifted, you know. So it's in me." Paul's response to the question of learning was less fanciful, but still an original answer: "The only real requirement is you're foolish enough to keep at it." Pictured here are Paul's mother and father-in-law's with a model of their first house in England. Paul built this for them in a five gallon bottle for their 25th anniversary. He also writes of his current challenges. Currently he is working on a bottle model of a lighthouse, with white caps crashing in on the shore, a dory on the boat ramp, the main house, oil tanks and a railing along the look-off. The lighthouse light works, like the table lamp in his man in a bottle (3-



87) but with a replaceable light bulb. He hasn't figured out the mechanism for changing the lightbulb yet but, "I'm working on it".

RALPH PRESTON, Winooski, VT, has now confirmed a lecture series with the Berlin Museum of Art. Ralph plans to have his long standing project, the CHARLES W. MORGAN, done so it can be on display for this series. The series will be in May of next year, and those living in Germany, or visiting there at the time, are well advised to attend. Those of us in the Boston area hope Ralph's travel schedule will allow for a brief stopover along his way.

Inspired by CHARLES BAND's recent limericks, he closes his letter with a limerick from a friend who visited with him:

If you ever become a guest in  
The handbuilt house of Ralph Preston,  
It'll clog your throttle  
To see ships in a bottle  
Which other stuff would be best in.

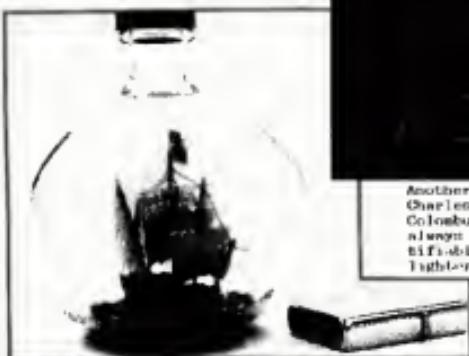
Also inspired by Charles' limericks in the last issue DON HUBBARD penned the following for him in reply:

A thinking ship bottler named Band  
Made a sea of brown colored sand  
Though it seems a bit strange  
It's the current type of range  
That ships-of-the-desert demand



Inspired by MARSHALL MILLING's article in 4-84, Charles made this "Min" bus from nine strips of balsa, plus the "action". He writes that the colors he painted it are what their local buses wear. He'll take your word for it, Charles.

He is pictured below at the Ships of the Sea Museum in Savannah, Georgia, which boasts a good collection of ships in bottles. In Maryland, I hope he'll please to tell us how he will bottle the craft behind him.



Another recent example of Charles' work, this one of Columbus' PINTA, and as always immediately identifiable by the Zippo lighter.

BUG TUSK INTERVIEWED in participating in the Newburyport Custom House Maritime Museum Coast Guard Exhibit and Competition planned for next year, the date for the awards presentation and judging of models HAS BEEN CHANGED, due to conflict with Yom Kippur. The NEW DATE will be 10/7/90, one week later. All other dates remain the same.

EDITH'S NOTES

I have followed Ben Hubbard's example in many things as editor here and follow it one more time in choosing this page at the end of this issue for my final remarks in this position. It's been an instructive and rewarding three and a half years.

Most of all I want to share with you all the gratitude I feel towards all who have helped us over this time, and wish what we accomplished possible. First and foremost are Steve Hahn and Seal Behroff, who were with us right from the start and through right to the end. They have generously given up many hours of their time assembling each issue and handling the numerous administrative tasks that go along with it. They were also instrumental in getting the Boston Conference off the ground. Ben Hubbard's return to the staff was a great boon to my time, and to the resulting quality of our publications. Kai Cho Jack Binkley's spirit has buoyed me through more than one tough time.

In his closing remarks in 1988, Ben asserts that the ship is a bottle, when well done, is art. As much as I would like to agree, I see too many dangers ahead with the idea. Yet, many examples I have seen over these past years certainly qualify as works of art. But the next logical step is to start considering ourselves artists, and that really leads to trouble. Well, the debate will continue for years to come, greatly fueled by the talents and dedication evident in this membership, and cannot be resolved in these few paragraphs.

But I am certain of one thing: there are too few good ships in bottlenecks around. Too many people still consider it a "lost art" only practiced by crusty old salts. Art? Behrart! Let's get building!

Good Bottling!

*Alex*

WELCOME NEW MEMBERS

John Abner, 57 Nuestra Ave San Francisco, CA 94112  
John Fox III, Route 1, Box 116, Birchwood, WI 54017  
Bob Gabul, 4058 Bowery Ave., Rochester, NY 14616  
Henry G. Gauth, P.O. Box 585, Point Pleasant, NJ 07442  
Joseph E. Griffin, 10 Agassiz St Apt. G, Cambridge, MA 02140  
Peter Ivenson, St. v. Boutin, Granite Falls, WA 98252  
Kenneth G. McNaull, 149 Durin Hwy., Apt. 8, L. Brunswick, GA 31520  
Stephen McNeill, 10006 Chestnut Dr., Budlong, FL 34629  
Troy T. Marshall, RR #1, Box 274, Tuxedo Park, NY 14886  
Anne Pinter, 1672 Via Pines, El Cajon, CA 92021  
Lance B. Perea, 26602 Avenida Denoso, Mission Viejo, CA 92691  
Donald Reed, 7199 Independence St., Arvada, CO 80004  
William H. Russell, 1012 N. Layton Ave., Indianapolis, IN 46210  
Ludicra Saiti, 9245 Airlie St., Apt. 10, Lachine, Quebec, CANADA

ADDRESS CHANGES

John Burden, 19 Orchardme, Newport Rd, Newbury, Berks. RG13 2DN,  
ENGLAND

James March, Orange Hill, St. John's, St. John, Co. N.D. CANADA A1T 2Z0  
Chris Nair, 'Nanngam', 640/1 Denning Wood, South Civil Lines,  
Jahipur 49200 1, INDIA  
Rodrick J. O'Neill, P.O. Box 652, Miami, FL 33170-0652

MODELS BUILT BY THE JAPANESE METHOD



LILIA DON. A model by Juno Okuda from last year. This model was built in the Japanese method and is similar to the one described in the article by Steve Manning in 3-88.

A Spanish Galleon,  
by Hidem Fukube,  
Australia



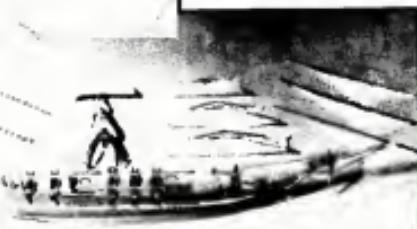
Ship DANMARK, also by Hidem Fukube.

SHIPS BY FREIDO FLOSSNER



In appreciation of the work done by SIBAA, Freido recently sent a fine ship in a bottle, of the schooner FLYING FISH, to the Association. Unfortunately, it is not pictured here, but it arrived in time to be sent to St. Michael's, Maryland, where it is on display with the models for the Confer.

The photo here illustrates Freido's particular technique. Freido is 21 and described himself in one letter as "a joiner", but it is unclear whether he means this as a carpenter or as a club member. Freido has joined all SIB Associations around the world.



ence. It was very generous of Freido to donate an example of his craftsmanship to our Association, and this model will become the foundation and first model in a collection of ships in bottles belonging solely to the Ships in Bottles Association of America.



OBSESSION, a 52' Irwin Ketch by Don Pearson, Deephaven, Me. Scale, 058" = 1'. Don numbers his models and this one is #166.

BELOW - The figurehead carver, one of a series called "the ship builders", by Geoff Smith, Yallingup, Australia, in which he tries to include a model of a full rigged ship.



"Lifeboat Sunday", from the early 1900s Fowey Chapel, Cornwall, England. Also by Geoff Smith.

